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1902

Toreador Song from "Carmen"

Bizet
Composer

F. W. Rosier
Lyricist

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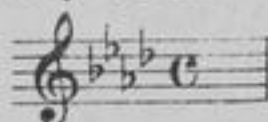
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UNEXCELLED EDITION

Key of F minor



Toreador Song

From the Opera "Carmen"



Translated by
F.W. Rosier

Arrangement by
H. Engelmann



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1902

Tor

TOREADOR SONG

From
"CARMEN".

The gem of Bizet's famous Opera rearranged as Vocal and Piano Solo
by H. Engelmann.

Words translated by F.W. Rosier.

Allegro moderato ♩ = 108.

ff *energico*
thee!

The piano introduction begins with a forte (ff) dynamic. The right hand features a series of eighth-note chords and triplets, while the left hand plays a steady eighth-note accompaniment. The tempo is marked Allegro moderato at 108 beats per minute.

ff *p* *ff*

The piano introduction continues with measures 9-16. The dynamics shift from forte (ff) to piano (p) and back to forte (ff). The right hand continues with complex rhythmic patterns, including triplets, while the left hand maintains its accompaniment.

Voice

The vocal melody begins with a series of eighth and sixteenth notes, starting on a low register and moving upwards.

Thanks, Senors, the honor that you do me, Is well de - served, for we half
All at once deep silence falls a - round, deep silence falls a - round! Each heart is

mf *melody marcato*
cross hands

The piano accompaniment for the vocal melody begins with a mezzo-forte (mf) dynamic. The right hand plays a melody marcato (marked), while the left hand plays a cross-hand pattern. The tempo remains Allegro moderato.

soldiers are; 'Tis the To-réador, you may be-lieve me,
beating there, Not e'en a sound is heard, No, not a single word.

Mer-ry and gay in love, and fear-less in war. The cir-cus is full, and
See! the bull now rushes, with a bound, Forth from his lair! On he comes! with fearful

all de-light-ed, A joy-ous crowd a-bove, be-low;
roar-ing, A courser gor-ing! Drag-ging down a Pic-a-dor.

Each hap-py voice, with glee ex-cit-ed, Call-ing to friends as the
"Ah! bra-vo! To-ro!" the crowd is cry-ing! Now he comes a-gain, but all in

mf *f* *mf* *melody marcato* *mf* *f* *ff* *mf*

shouts still loud - er grow. Ex - cla - ma - tions and cries of glad - ness,
vain! He strikes no more! The Ma - ta - dors their lances ply - ing, With madden'd

Now are heard, are heard from ev - 'ry part; Some seem to yield al -
speed he flies! Up - on the crim - son ground see he's lying! Now he pants and

most to mad - ness, 'Tis a time to try a gallant heart! Look out! Take
slow - ly dies! - - - Honor to the To - ré - a - dor! Hurrah! Hur.

heed! Look out! Take heed! Ah! _____
rah! Hurrah! Hur - rah! Ah! _____

poco stringendo

guisto

a la Marcia

To - ré - a - dor! ad - vanc - ing! To - ré - a - dor! To - ré - a - dor! Let this thought nerve thy

p a la Marcia

arm and fear shall flee: Dark eyes on thee are glanc - ing, And love awaits for thee! To - ré - a - dor!

p

Grandioso

And love awaits for thee! To - ré - a - dor ad - vanc - ing! To - ré - a - dor!

mf *cresc.* *ff marcato*

To - ré - a - dor! Let this thought nerve thy arm and fear shall flee: Dark eyes on thee are glanc

ing, And love awaits for thee! To - ré - a - dor! And love awaits for thee!

f *mf* *f* *ff* *D.S. al Fine* *At Fine only*

SWEETHEART OF MY DREAMS

Words by ARTHUR J. LAMB

Music by CHARLES H. MASKELL

Valse Mod^{to}

CHORUS

Musical score for 'Sweetheart of My Dreams'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains the first line of the chorus, and the second system contains the second line. The piano part includes a 'p-f' (piano-forte) dynamic marking.

Sweetheart, my sweetheart I love you yet, Beauti - ful mem'ries have no re-gret,
Still in my dreaming I hear your voice, Bidding my poor wea-ry heart re - joice;—

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TWILIGHT SERENADE

Flower Song

CHAS. H. MASKELL

Andante con tenerezza

Musical score for 'Twilight Serenade'. It features a piano accompaniment in 4/4 time. The key signature has one flat (B-flat). The score is divided into three systems. The first system is marked 'Andante con tenerezza'. The second system is marked 'rit' (ritardando) and 'a little faster'. The third system is marked 'rit'.

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